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ABSTRACT

This study sought to: (1) identify and describe the interest patterns of fourth and fifth grade children as they pertain to the content and form of the short art film, based on preferences expressed by the children themselves after actually viewing the films; (2) compare the interest patterns of children according to sex and race/socioeconomic status; and (3) compare boys' and girls' interest patterns with teachers' judgments of their interest patterns. Twenty-four short art films were rated by 218 children in 12 fourth and fifth grade self-contained classrooms in two elementary schools in Baton Rouge, Louisiana; one was an all black Chapter 1 school and one an all white non-Chapter 1 school. After viewing each film, the child was asked to rate the film on a questionnaire developed for the study and to rank order the four films seen each week in order of preference to determine whether or not children have a preference for a certain film form or technique. The same questionnaire form used by the children was also used by participating teachers to indicate how they thought their students would rank them. It was found that children like films with real children in stories about their daily lives; narrative/live action films were the most popular. Neither sex, race, nor socioeconomic status was closely associated with film interest. Finally, teachers proved to be relatively accurate in predicting their students' interests. Tables of supporting data, a copy of the questionnaire, and a list of references are appended. (JB)

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FILM AND INTEREST: AN ANALYSIS OF ELEMENTARY SCHOOL CHILDRENS' PREFERENCES FOR THE LIVELIEST ART

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Film and Interest: An Analysis of Elementary School Childrens' Preferences for the Liveliest Art.

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A review of the literature on print and non-print media theory and research reveals hundreds of studies on reading interests (Purves and Beach, 1973) and indeed comparisons of reading interests of similar populations over time (Van Nord, 1980). Researchers have also investigated children's television tastes over the years (Witty, 1967; Atkin, 1971; and Hartshorn, 1983), as well as preferences of secondary students and teachers for photography, television, and film (Stimpfle, 1974), television and film (Beach, 1977), and film (Austin, 1979 and 1982).

Other studies have attempted to cut across media and search for an underlying pattern of children's interests in all media forms (Himmelweit, 1958) while Schramm, Lyle, and Parker (1961) have asserted that children choose reality themes in print because they turn to print for informational needs but prefer fantasy themes on television because they look to television for their entertainment needs.

Feely (1972, 1979) investigated the interrelationship of content interests and media choice through the use of an annotated questionnaire of fictional titles which might be found in print or on television. Her findings support Himmelweit's hypothesis that children have an underlying pattern of media interests since their reading interest patterns conformed closely to their media preference patterns. She also found that children have a preference for viewing in all areas, indicating that today's child prefers watching over reading.

There is a paucity of research, however, which identifies or describes elementary school children's preferences for the liveliest art based on actual viewing experiences even through empirical information on interests is critical to the effective use of any medium in teaching, print or non-print.

Purpose of the Study

This study sought to identify and describe the interest patterns of fourth and fifth grade children as they pertain to the content and form/technique of the short art film based on preferences expressed by the children themselves after actually viewing films, to compare the interest patterns of children according to sex, and race/socioeconomic status, and to compare boys' and girls' interest patterns with teachers judgments of boys' and girls' interest patterns.

The films used in this study were original entertainment films, eighteen minutes or less in length, created by individual film artists, or a small crew of filmmakers. They are the type of films used by screen educators to help children experience, enjoy and extend the art of the film, and not to be confused with the instructional film, used specifically to teach subject matter, or the iconographic film, made from book illustrations, which is used as an aid to the teaching of children's literature.

The twenty-four short films used in this study were selected according to the following criteria:

1. The short original films were created by individual filmmakers or small filmmaking crews apparently interested in using the film medium as a means of artistic self-expression, or to entertain, or both.

2. The films were representative of a broad range of children's interests as evidenced by analogous research on children's reading and media interests.
3. The films represented differences among people, so that films with characters played by boys, and girls, and Blacks and Whites, were selected.
4. Each film was eighteen minutes, or less, in length.

In addition, the following types of films were excluded:

1. Instructional films, or films used as tools to teach subject matter.
2. Iconographic films, or filmed versions of picture books.
3. Feature films designed for mass commercial consumption.
4. Film segments of commercial television programs, television series cartoons, or segments of educational television programs.

It should be emphasized that children's tastes for certain types or categories of films can only be inferred from their expressed interest in the twenty-four films used in the study. Furthermore, the generalized film types described later were identified and described by the investigator for purposes of this study based solely on the characteristics of the films used in this investigation.

Method

Twenty-four short art films were rated by 218 children in twelve fourth and fifth grade self-contained classrooms in two elementary schools in Baton Rouge, Louisiana, one all Black Chapter I school and one all White non-Chapter I school. Children were categorized by the single term race/SES, rather than separately for race and socioeconomic

status, since all the children who attend one are Black and designated Chapter I, and all the children who attend the other are White and are not designated Chapter I. Distribution of subjects by sex and race/SES is shown in Table 1.

(Table 1 here)

After viewing each film, the child was asked to circle one of the five sentences under the name of the film on a questionnaire developed for the study to indicate a rating of the film.

(See Questionnaire)

Four films were rated in this way each week on each questionnaire; twenty-four films were rated in this way over a six-week period. The ratings of each film were weighted as follows (1 = I didn't like it at all; 2 = I didn't like it very much; 3 = It was o.k.; 4 = It was good; and 5 = It was great!)

On a second page of the questionnaire, the child was asked to rank the four films in order of preference. These rank-orderings were used to determine whether or not children have a preference for certain film forms and techniques.

Each film used in the study fits one of four categories of film form (narrative or non-narrative) and film technique (live-action or animation) in combination: narrative/live-action; narrative/animation; non-narrative/live-action; non-narrative/animation.

One of each of the four types of films was shown each week so that a rank-order of the films might reveal a consistent preference of children for some types of film form/technique.

Table 2 is a list of the films shown weekly, categorized according to the four film form/techniques. The four types of films were shown in

random order each week. The numbers in parentheses preceding the title of each film in Table 2 indicates the order in which the films were shown that week.

(Table 2 here)

The same questionnaire form that was used by children was also used by the participating teachers. They were asked to indicate how much they thought fourth and fifth grade boys and girls would like each film. Teachers also ranked the films according to how they thought boys would rank them and how they thought girls would rank them.

Children's mean film ratings were subjected to factor analytic procedures to determine areas of interests. The average of the film means in each resulting factor was calculated and the final factors rank-ordered to determine the film preference pattern of all the children; or relative popularity of the types of films represented by each factor.

Mean scores for each factor were computed in order to rank-order the interest factors for the sub-groups: boys and girls, children in School 1 (White, non-Chapter I) and School 2 (Black, Chapter I), boys and girls in School 1, and boys and girls in School 2. In addition, two-way analysis of variance was performed to determine whether or not the main effects of sex, or race/SES, or the sex by school interaction significantly affected the degree-of-interest of the subgroups in any interest factor.

The Friedman two-way analysis of variance by ranks was used to determine whether or not the children in this study showed a significant preference for any of the film form/techniques: narrative/live-action,

narrative/animation, non-narrative/live-action, or non-narrative/animation.

The data used to perform this statistical test consisted of ranks. Rank sums for each of the four film form/techniques were computed on the basis of the children's weekly rankings, and the test performed to determine whether or not the different form/techniques were liked equally by children, or whether they liked some better than others.

Average film scores were computed for each interest factor based on the mean film ratings according to how teachers thought boys and girls would rate films. It was decided to ask teachers to rate boys and girls separately since most reading and media research has shown that middle-grade boys' interests differ from those of middle-grade girls.

Mean scores for factors were then rank-ordered to provide a pattern of boys' and girls' interests based on teachers' predictions of their interests. The Freidman two-way analysis of variance by ranks was performed for teachers' judgments of boys' and girls' rank-orderings of films according to the four types of film form/technique: narrative/live-action, narrative/animation, non-narrative/live-action, and non-narrative/animation.

The level of significance for all tests set at .05.

Major Findings of the Study

Children's ratings of the twenty-four films used in the study grouped into eight interest factors listed here in order of preference by all children: Real Children/Work and Play, Children and People/Suspense, Fantasy/Excitement, Action-Sport/Outdoors, Fantasy/Humor, Nature, and Abstract Visual. Items in this analysis consisted of the twenty-four short films. Mean film ratings for all the children, on

which the factor analysis was based, can be found in Table 3 and the rank-order pattern of interest factors with films in Table 4.

(Tables 3 and 4 here)

Boys' and girls' rank-orderings of the eight film factors were nearly identical except that the Action-Sport/Outdoors factors ranked third with boys and fourth with girls, and the Fantasy/Excitement factor ranked third with girls and fourth with boys.

(Table 5 here)

Black, Chapter I and White, non-Chapter I children's rank-orderings of the eight film factors were nearly identical except that the Fantasy/Excitement factor ranked third with black, Chapter I children and fourth with white, non-Chapter I children and the Action-Sport/Outdoors factor ranked third with white, non-Chapter I children and fourth with black, Chapter I children.

(Table 6 here)

Boys' and girls' degree-of-interest differed significantly on only two factors, both rated higher by boys: Action-Sport and Nature. Black, Chapter I children rated four factors significantly higher than White, non-Chapter I children: Fantasy/Excitement, Action-Sport/Outdoors, Real Children/Work and Play, and Children and People/Suspense. White, non-Chapter I children rated one factor significantly higher than black, Chapter I children: Animals/Humor.

No significant interactions between sex and race/SES were found for children's degree-of-interest in film factors. A summary list of there results is shown in Table 7.

(Table 7 here)

Children showed a significant preference for certain film form/techniques. They liked narrative/live-action films best, narrative/animated and non-narrative/live-action next, and non-narrative/animated films least. Differences in the rankings were not only significant in a statistical sense but in a practical sense as well. Table 8 shows the results of the Friedman two-way analysis of variance for the sub groups and Table 9 shows the mean rankings for each form/technique by children which may be interpreted in terms of the ranking scale on the questionnaire used by the children each week.

The judgments of boys' and girls' preference for both film interest factors and film form/technique by classroom teachers and Chapter I Helping Teachers were basically in agreement with children's expressed preferences as shown in Tables 10, 11, and 12.

(Tables 10, 11, and 12 here)

Conclusions

The rank-order pattern of interest factors in Table 13 shows that children like films with real children in stories about their daily lives. Dramatic elements are also present in these films, such as a surprise robbery and a boy's struggle to earn money to but a beautiful shirt, but the basic fabric of the films in the top-ranked Real Children/Work and Play factor is woven from the details of a child's daily life: playing with friends, showing-off, or relating to mother or brother and sister. Fun and excitement are also present in the films. But perhaps what appealed the most in these films was the presence of an identity figure of a similar age.

Sex was not closely associated with these fourth and fifth grade children's film interests. Neither the rank-orderings of the film

factors, which showed the relative interest of children in a factor, nor the results of analysis of variance computed for mean ratings associated with each factor, which compared the degree-of-interest in any one factor, revealed major differences between boys' and girls' film preferences.

Race/SES is moderately associated with the degree-of-interest expressed by children for films. Black, Chapter I children rate films with fantasy and excitement, action and sports and children higher than White, non-Chapter I children who rate films with animals and humor higher. But race/SES do not appear to be related to children's rank-order preferences of film factors, or to the relative popularity of films.

Narrative/live-action films are the most popular with children. They like narrative/animated films next, and non-narrative/live-action films after that. They like non-narrative/animated films least of all.

For purposes of this study the following definitions of these film forms and techniques were used. Narrative films were defined as those films which were told as a story through a connected succession of events involving plot, setting, and characterizations. Non-narrative films were described as films whose central idea related to a particular theme or image but were not told as a story. Live-action films were described as only those films which used the live-action filming technique to record action without mechanical alteration. Animated films were described as those which used techniques to make inanimate objects or forms appear to move: animated drawings, pixillation, drawing directly on film, and computer-animated films.

The interest children in this study showed in films with live children as characters in realistic stories is reflected in their choice of narrative live-action films as the most-liked form and technique. Apparently children prefer the qualities of story, or narrative, and human characters in realistic surroundings, done through live-action filming techniques, that this type of film communicates.

Perhaps they are responding to characters with whom they can identify: children like themselves. Or perhaps the human face, and the range of feeling it can express, is a form of film language that speaks very directly to children.

Narrative, animated films, or cartoon-like films, were children's second choice. Most of these films have fantasy, excitement or humor motifs. This type of content, combined with the narrative, animated form and technique, was not liked as well by children as stories about children in realistic settings, combined with the narrative, live-action form and technique.

Non-narrative, live-action films with nature, animal and action, sports and outdoors themes were liked third by children. And least of all, children liked non-narrative, animated films, or films with an abstract visual content without a story-line.

These children seemed to prefer the elements of story, or narrative, and live-action over other film forms and techniques. The more abstract and less realistic the films became, in form and technique, the less they were like by children.

It should be noted that children's rankings of films, analyzed from the point of view of form and technique, can never be separated completely from the content of the films. For the purposes of a study,

results can be divided that way and factors looked at primarily for content preferences and rankings looked at primarily for form and technique preferences. But there is no place on a film to cut it neatly into its content on one hand and its form/technique on the other. A film's content can be discussed separately from its form and technique, but it can never be divided from it in the viewing experience.

The films children ranked first for form/technique were, of course, also the films they rated highest for content: narrative, live-action films about children in realistic settings with fun or exciting action. But whether or not children liked these films because they used a narrative form and the live-action technique, or because they were about children is uncertain. It is more likely they liked them because of both qualities, and because of the interaction of these qualities in a film.

In the case of the least-liked, non-narrative/animation films, the line between form and content is very fuzzy since in a certain sense the form is the content. BINARY BIT PATTERNS, for example, is a computer-animated film which elaborates on the visual permutations of a colorful Persian pattern. It is unlikely, however, that its content would be described as Persian patterns. The non-narrative form and the animation technique interact with the pattern leitmotif in this film to create images, color, sound, and movement which are the content of the film only as a result of a combination of all these elements. Nonetheless, it is not too difficult to assert that children do not like this film type, as exemplified by the examples used in this study, even if the distinction between form and content is not clear.

Finally, teachers are relatively accurate in judging children's interests in the short film.

Educational Implications

The findings of this study provide a criteria, based on empirical information, for selecting films for children. This study is also singular in its analysis of film ratings based on childrens' opinions after an actual viewing experience, rather than evaluations, based largely on educated guesswork, of adults who have merely observed children while they watched films and then attempted to assess the nature of their responses.

In the interest of encouraging the study of film as an art form in elementary schools and libraries, not to mention a more complete integration of the art of the film into other areas of the curriculum, this research may lead to a further definition of the parameters of middle-grade childrens' film interests which may in turn lead to a deeper understanding and appreciation of the potential of film art in education.

More specifically, if individuals concerned with the development of film programs in schools, libraries, and museums are interested in showing children in the middle-grades films they like, then narrative, live-action films with children as main characters appear to be a wise first-choice. All children in the sample, regardless of sex, race or SES gave each narrative, live-action film which featured a child in a realistic setting--working, playing, and solving problems--a mean rating of a least "It was good." Some groups, such as Black, Chapter I children, gave this type of film a rating closer to "It was great!"

This is not to suggest that children should not see other types of films. Ideally, they would be allowed to sample a wide variety of film fare. But considering restrictions of time and money on any film program, whether films are purchased or rented, and the importance of interest in the learning act, good films with real children acting in stories which touch on the day-to-day reality of the childhood experience--relating to other people, caring for a pet, playing games, solving a problem or feeling bored, excited, happy or sad--seem a logical starting point for a film program.

Furthermore, finding films which are interesting to boys or interesting to girls, or interesting to groups identified by race or SES is not a critical problem. All children liked the films in relatively the same order of popularity. Girls liked films about children in realistic situations best and abstract films least. So did boys. And so did Black children, White children, lower-SES children and higher-SES children. Apparently, films are interesting to children because they are children, rather than boys or girls or Black or White.

One should be aware, however, of the differences in degree-of-interest of some children in certain types of films. While all children liked films with children in realistic settings best, Black, Chapter I children rated them significantly higher than White, non-Chapter I children. They also rated films with fantasy, excitement, sports, action, and the outdoors higher. Rather than suggesting that Black, low-SES children liked these varied contents better because of their subject matter, since they are so varied, it may be that they are more enthusiastic about the film form in general. Perhaps short films should be more full exploited in the education of lower-SES children.

One finding that may be of particular interest to screen educators is that children do not like animated films best. It is often assumed that if a film were animated, children would like it. A film program of limited means might better appeal to children by buying or renting films with live actors like Learning Corporation of America's CLOWN, THE CASE OF THE ELEVATOR DUCK, and THE FUR COAT CLUB, and Encyclopedia Brittanica's THE BLUE DASHIKI, than animated cartoon-like films.

Similarly, films with animal and nature subjects were given only moderate to low ratings by these children. And very abstract films like BINARY BIT PATTERNS, COSMIC ZOOM, FIDDLE DEE DEE, and GROWING were simply "not liked very much" by children. This may suggest a special need in film study programs to educate children's tastes with regard to more experimental, abstract films such as these.

In light of the current media explosion and awakening interest in the study of film as an art form in the elementary school classroom, in libraries or museums, it is hoped that this study will provide educators with some needed empirical information on the parameters of middle-grade children's interests in the short film.

And just as children are encouraged to experience the best in literature, art, and music, so they should be helped to experience the finest that the film form has to offer, for all these art forms will facilitate their emotional and intellectual growth, give them pleasure, and may stimulate their own creative work.

Recommendations for Further Research

Following are several recommendations for further research in the area of children's film interests.

1. This study should be replicated with a different population of fourth and fifth grade children.

2. The film interests of younger and older children should be investigated to determine whether or not age is an influence on children's film tastes.

3. Children's responses to the short film should be researched.

4. Research is needed to determine whether or not a film study program or filmmaking can affect children's film tastes and their response to film.

5. There is a need to study influences on the level of sophistication of children's viewing habits: attitude in the home toward film and other visual media, use of the media, and experience with the media in school.

Table 1

Distribution of Subjects by Sex and Race/SES

	School 1 White Non-Chapter I	School 2 Black Chapter I	Total
Boys	76	86	162
Girls	81	101	182
Total	157	187	344

Table 2

Schedule and Order of Showing of Films

Categorized according to Film Form/Technique

Week	Narrative/ Live-Action	Narrative/ Animation	Non-Narrative/ Live-Action	Non-Narrative/ Animation
1	(1)THE LITTLE AIR-PLANE THAT GREW	(2)HOPSCOTCH	(3)RAINSHOWER	(4)GROWING
2	(3)CLOWN	(1)THE DAISY	(2)SKY	(4)LE MERLE
3	(4)THE BLUE DASHIKI	(3)ROCK IN THE ROAD	(2)THE COW	(1)FIDDLE DEE DEE
4	(2)T IS FOR TUMBLEWEED	(1)HANSEL AND GRETEL	(4)KARATE	(3)BINARY BIT PATTERNS
5	(1)THE CASE OF THE ELEVATOR DUCK	(3)ANANSI THE SPIDER	(2)HORSES	(4)COSMIC ZOOM
6	(2)THE FUR COAT CLUB	(4)LITTLE TOM THUMB	(3)CATCH THE JOY	(1)DANCE SQUARED

Table 3

Mean Film Ratings for All Children in Rank-order

	Film	Mean Film Ratings	Standard Deviation
1	THE CASE OF THE ELEVATOR DUCK	4.67	.58
2	THE FUR COAT CLUB	4.62	.76
3	THE BLUE DASHIKI	4.53	.83
4	CLOWN	4.34	.99
5	CATCH THE JOY	4.20	1.02
6	THE COW	4.16	.91
7	THE DAISY	4.16	.89
8	ROCK IN THE ROAD	4.16	.88
9	HANSEL AND GRETEL	4.09	1.02
10	HOPSCOTCH	4.03	1.10
11	THE LITTLE AIRPLANE THAT GREW	3.91	1.01
12	LITTLE TOM THUMB	3.90	1.08
13	T IS FOR TUMBLEWEED	3.75	1.11
14	KARATE	3.75	1.35
15	LE MERLE	3.23	1.35
16	ANANSI THE SPIDER	3.19	1.21
17	RAINSHOWER	3.03	1.21
18	HORSES	2.85	1.36
19	DANCE SQUARED	2.71	1.17
20	GROWING	2.55	1.41
21	SKY	2.14	1.18
22	FIDDLE DEE DEE	2.11	1.14
23	COSMIC ZOOM	1.94	1.09
24	BINARY BIT PATTERNS	1.75	1.01

Film rating scale: 1-I didn't like it at all; 2-I didn't like it very much; 3-It was o.k.; 4-It was good; 5-It was great!

Table 4

Mean Scores for Factors in Rank-order for All Children

Rank	Factor	Average of Film Means	Standard Deviation
1	Real Children/Work and Play	4.57	.64
2	Children and People/Suspence	4.39	.57
3	Fantasy/Excitement	4.01	.70
4	Action-Sport/Outdoors	3.90	.82
5	Fantasy/Humor	3.49	.71
6	Animals/Humor	3.04	.79
7	Nature	2.58	.95
8	Abstract Visual	2.09	.7[illegible]

Film rating scale: 1-I didn't like it at all; 2-I didn't like it very much; 3-It was o.k.; 4-It was good; 5-It was great!

Table 5

Mean Scores for Factors in Rank-order for Girls and Boys

Rank	Factor	Average of Film Means	SD
Boys	N = 100		
1	Real Children/Work and Play	4.57	.64
2	Children and People/Suspence	4.38	.58
3	Action-Sport/Outdoors	4.34	.57
4	Fa..asy/Excitement	4.02	.72
5	Fantasy/Humor	3.55	.73
6	Animals/Humor	3.13	.76
7	Nature	2.76	.99
8	Abstract Visual	2.15	.74
Girls	N=118		
1	Real Children/Work and Play	4.58	.65
2	Children and People/Suspence	4.40	.57
3	Fantasy/Excitement	4.01	.68
4	Action-Sport/Outdoors	3.52	.80
5	Fantasy/Humor	3.44	.70
6	Animals/Humor	2.96	.81
7	Nature	2.44	.90
8	Abstract Visual	2.05	.77

Film rating scale: 1-I didn't like it at all; 2-I didn't like it very much; 3-It was o.k.; 4-It was good; 5-It was great!

Table 6

Mean Scores for Factors in Rank-order
for School 1 (White, Non-Chapter I) and School 2 (Black, Chapter I)

Rank	Factor	Average of Film Means	SD
School 1 (White, Non-Chapter I) N=113			
1	Real Children/Work and Play	4.35	.74
2	Children and People/Suspence	4.31	.58
3	Action-Sport/Outdoors	3.71	.84
4	Fantasy/Excitement	3.67	.68
5	Fantasy/Humor	3.47	.64
6	Animals/Humor	3.27	.76
7	Nature	2.56	.84
8	Abstract Visual	2.01	.67
School 2 (Black, Chapter I) N=105			
1	Real Children/Work and Play	4.81	.41
2	Children and People/Suspence	4.48	.56
3	Fantasy/Excitement	4.38	.52
4	Action-Sport/Outdoors	4.10	.75
5	Fantasy/Humor	3.51	.78
6	Animals/Humor	2.78	.74
7	Nature	2.61	1.06
8	Abstract Visual	2.18	.84

Film rating scale: 1-I didn't like it at all; 2-I didn't like it very much; 3-It was o.k.; 4-It was good; 5-It was great!

Table 7

Mean Scores for Factors and Results of Two-way Analysis of Variance

	Factor	Sex: Boys N=100	Sex: Girls N=100	F-ratio	p-value
1	Fantasy/Excitement	4.02	4.01	.23	.63
2	Fantasy/Humor	3.55	3.44	1.54	.22
3	Abstract Visual	2.15	2.05	1.05	.31
4	Action-Sport/Outdoors	4.34	3.52	82.83	< .01*
5	Animals/Humor	3.13	2.96	2.18	.14
6	Real Children/Work and Play	4.57	4.58	.00	.97
7	Children and People/Suspense	4.38	4.40	.01	.92
8	Nature	2.76	2.44	6.14	.01*
		School 1[a] N=113	School 2[b] N=105		
1	Fantasy/Excitement	3.67	4.38	73.32	< .01*
2	Fantasy/Humor	3.47	3.50	.11	.74
3	Abstract Visual	2.01	2.18	2.54	.11
4	Action-Sport/Outdoors	3.71	4.10	17.59	< .01*
5	Animals/Humor	3.27	2.78	23.36	< .01*
6	Real Children/Work and Play	4.35	4.81	31.10	< .01*
7	Children and People/Suspense	4.30	4.48	5.19	.02*
8	Nature	2.56	2.61	.14	.71

*Level of significant: p = .05

[a]School 1: White, Non-Chapter I

[b]School 2: Black, Chapter I

Table 8

Results of Friedman Two-way Analysis of Variance:
Children's Rankings of Films by Form/Techniques

Subjects	Film Form/Techniques Rank Sums[a] A	B	C	D	Xr^2	p-value
All Children	282.5	454.5	602.5	840.5	461.62	< .01*
Boys	130.0	225.5	249.0	395.5	217.03	< .01*
Girls	152.5	229.0	353.5	445.0	257.21	< .01*
Boys, School 1: White, Non-Chapter I	74.5	121.5	131.5	212.5	109.57	< .01*
Boys, School 2: Black, Chapter I	55.5	104.0	117.5	183.0	108.15	< .01*
Girls, School 1: White, Non-Chapter I	83.0	119.5	161.5	226.0	114.94	< .01*
Girls, School 2: Black, Chapter I	69.5	109.5	195.0	219.0	148.68	< .01*

*Level of significance: $p \leq .05$

[a]Films were ranked on a scale of 1 (high) to 4 (low) each week.

A - films: Narrative/Live-action
B - films: Narrative/Animation
C - films: Non-Narrative/Live-action
D - films: Non-narrative/Animation

Table 9

Mean Rankings of Film Form/Technique by Children

Subjects	Film Form/Techniques Mean Rankings[a] Narrative/ Live-Action	Narrative/ Animation	Non-Narrative Live-Action	Non-Narrative Animation
All Children	1.30	2.08	2.76	3.86
Boys	1.30	2.26	2.49	3.96
Girls	1.29	1.94	2.99	3.77
Boys, School 1: White, Non-Chapter I	1.38	2.25	2.44	3.94
Boys, School 2: Black, Chapter I	1.21	2.26	2.55	3.98
Girls, School 1: White, Non-Chapter I	1.41	2.03	2.74	3.83
Girls, School 2: Black, Chapter I	1.18	1.86	3.25	3.71

[a]Films were ranked on a scale of 1 (high) to 4 (low).

Table 10

Both Classroom Teachers' and Chapter I Helping Teachers' Judgments of Boys' and Girls' Film Interests: Mean Scores for Factor in Rank-order N=12

Rank	Factor	Average of Film Means	SD
Judgment of Boys			
1	Real Children/Work and Play	4.53	.26
2	Children and People/Suspence	4.46	.62
3	Action-Sport/Outdoors	4.36	.54
4	Fantasy/Excitement	3.81	.44
5	Animals/Humor	3.10	.46
6	Fantasy/Humor	3.19	.48
7	Nature	3.08	.73
8	Abstract Visual	2.63	.59
Judgment of Girls			
1	Real Children/Work and Play	4.33	.58
2	Children and People/Suspence	4.19	.39
3	Action-Sport/Outdoors	3.89	.50
4	Fantasy/Excitement	3.54	.46
5	Fantasy/Humor	3.23	.51
6	Animals/Humor	3.11	.56
7	Nature	3.00	.806
8	Abstract Visual	2.69	.71

Film rating scale: 1-I didn't like it at all; 2-I didn't like it very much; 3-It was o.k.; 4-It was good; 5-It was great!

Table 11

Results of Friedman Two-way Analysis of Variance: Teachers' Rankings of Films by Form/Technique - Judgments of Boys' and Girls' Preferences

		Film Form/Techniques Mean Sum[a]						
Subjects	N	A	B	C	D	Xr^2	DF	p-value
Classroom Teachers	4							
Boys		4.0	9.5	10.5	16.0	10.87	3	.01*
Girls		5.0	8.5	10.5	16.0	9.52	3	.02*
Helping Teachers	8							
Boys		8.0	22.5	18.0	31.5	21.48	3	< .01*
Girls		8.0	17.0	24.0	31.0	21.75	3	< .01*
Both	12							
Boys		12.0	32.0	28.5	47.5	31.82	3	< .01*
Girls		13.0	25.5	34.5	47.0	30.92	3	< .01*

*Level of significance: $p \leq .05$

[a]Films were ranked on a scale of 1 (high) to 4 (low) each week.

A - films: Narrative/Live-action
B - films: Narrative/Animation
C - films: Non-Narrative/Live-action
D - films: Non-narrative/Animation

Table 12

Mean Rankings of Film Form/Technique:
Teachers' Judgements of Children's Rankings

Subjects	N	Film Form/Techniques Mean Rankings[a] Narrative/ Live-Action	Narrative/ Animation	Non-Narrative Live-Action	Non-Narrative Animation
Classroom Teachers	4				
Boys		1.00	2.38	2.63	4.00
Girls		1.25	2.13	2.63	4.00
Helping Teachers	8				
Boys		1.00	2.81	2.25	3.94
Girls		1.00	2.13	3.00	2.72
Both	12				
Boys		1.00	2.67	2.38	2.65
Girls		1.08	2.13	2.88	3.92

[a]Films were ranked on a scale of 1 (high) to 4 (low).

Table 13

Mean Scores for Factors with Films in Rank-Order for All Children

Rank	Interest Factor	Average of Film Means
1	Real Children/Work and Play THE BLUE DASHIKI, THE FUR COAT CLUB	4.57
2	Children and People/Suspense THE CASE OF THE ELEVATOR DUCK, CLOWN, ROCK IN THE ROAD	4.39
3	Fantasy/Excitement HANSEL AND GRETEL, LITTLE TOM THUMB, THE LITTLE AIRPLANE THAT GREW, ROCK IN THE ROAD	4.01
4	Action-Sport/Outdoors CATCH THE JOY, KARATE, T IS FOR TUMBLEWOOD	3.90
5	Fantasy/Humor ANANSI THE SPIDER, THE DAISY, DANCE SQUARED, LE MERLE, ROCK IN THE ROAD	3.49
6	Animals/Humor THE COW, FIDDLE DEE DEE, HORSES	3.04
7	Nature RAINSHOWER, SKY	2.58
8	Abstract Visual BINARY BIT PATTERNS, COSMIC ZOOM, GROWING, SKY	2.09

Film rating scale: 1-I didn't like it at all; 2-I didn't like it very much; 3-It was o.k.; 4-It was good; 5-It was great!

Questionnaire

Boy ___ Girl ___ Grade ____ School _____

Name _____

How much did you like this film?

Film (name of film)

I didn't like it at all. (I would rather have done something else.)
I didn't like it very much. (I wouldn't want to see it again.)
It was o.k. (I wouldn't mind seeing it again.)
It was good. (I would like to see it again.)
In was great! (I would see it many time without getting tired of it.)

Film _____

I didn't like it at all. (I would rather have done something else.)
I didn't like it very much. (I wouldn't want to see it again.)
It was o.k. (I wouldn't mind seeing it again.)
It was good. (I would like to see it again.)
In was great! (I would see it many time without getting tired of it.)

Film _____

I didn't like it at all. (I would rather have done something else.)
I didn't like it very much. (I wouldn't want to see it again.)
It was o.k. (I wouldn't mind seeing it again.)
It was good. (I would like to see it again.)
In was great! (I would see it many time without getting tired of it.)

Film _____

I didn't like it at all. (I would rather have done something else.)
I didn't like it very much. (I wouldn't want to see it again.)
It was o.k. (I wouldn't mind seeing it again.)
It was good. (I would like to see it again.)
In was great! (I would see it many time without getting tired of it.)

Rank the films.
Put a 1 next to the film you liked best,
a 2 next to the film you liked second best,
a 3 next to the film you liked third best,
a 4 next to the film you liked least.

The films are in the order that you saw them.

____ (name of film)

____

____

____

Tell why you liked the film you ranked number 1.

Tell you you didn't like the film you ranked number 4.

To the Teacher:

Would you please RATE the films in three ways?

1. PERSONAL (first page)

   As a film viewer, circle the sentence that best describes how you feel about each film personally regardless of your opinion as a teacher.

2. BOYS (second page)

   As an experience fourth or fifth grade teacher, circle the sentence that best describes how you think fourth or fifth grade boys would feel about the film if they were able to rate the film honestly, based on their real likes and dislikes.

3. GIRLS (third page)

   As an experienced fourth or fifth grade teacher, circle the sentence that best describes how you think fourth or fifth grade girls would feel about the film if they were able to rate each film honestly, based on their real likes and dislikes.

Would you please RANK the films in three ways?

Rank the film three ways also, PERSONAL, BOY and GIRL, using the same criterion above. You may be very brief in the section that asks you "Tell why you liked...disliked..." a film.

Thank you very much for your cooperation.

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